

ART EXHIBITIONS

Pictures by Robert Reid and George Haushalter.

In criticism there is no pleasure quite like that of witnessing a revival of strength in an artist of talent. Every such artist has his ups and downs and for a season or two the latter appeared to have been giving Mr. Robert Reid some difficulty. He could not renew all at once the vivid and vigorous quality long characteristic of his work. Now it is returning to him, and the exhibition of eighteen pictures which he has opened at the Montross Gallery is one of the best he has ever put to his credit. It marks a distinct progress and in one direction at least signifies an enrichment of his essential gift. He was always responsive to the fresh, exhilarating atmosphere to be found out of doors. But to-day the impressions he was wont to seek he makes more interesting to us through a greater refinement in the treatment of them, through a tender, more subtle feeling.

There is one landscape in this collection which would alone signify a growth in his art, the picture called "Winter." The spontaneity of the composition is delightful. Obviously this scene was observed and captured in a free and happy moment. And having hit upon a felicitous theme the artist has painted it beautifully, getting the true snowy chill into his work and expressing it in tones that are pure and fine. He is, too, by the same token, his old versatile self. No less successful than the "Winter" is the lovely "Springtime," wherein again he beguiles us, not only with racy truth, but with a delicate delicacy. There are one or two of his landscapes, like the "Midsummer Pool" and the "September Roadside," which fall of their full effect through a want of clear definition. In them he seems to be feeling his way instead of stating with absolute authority, as the "Winter," exactly what he has to say. But these deviations from the standard only serve on the other hand, to emphasize the personal note which gives the show its value.

The figure pieces have been painted indoors and in the open. The former make a graceful and decorative appeal. "The Violet Kismet" and "The Idle Girl" are very attractive in their skillful, clever way. Still it is interesting to see how a painter born to do a certain thing will do that thing best no matter how far he may range. Long ago we recognized in Mr. Reid an instinctive faculty for the painting of feminine types against sylvan backgrounds. It is with that faculty that he triumphs once more. Look at the picture called "October Garden," with its dainty figure strolling among the green things. It is merely exquisite, a picture redolent of nature and of the gracious element that is brought into it over a charming girl passes that way. Over and over again Mr. Reid returns to this motive, sometimes in autumnal scenes, again in an earlier period of the year. Once or twice he gives the figure all possible prominence and does so to excellent purpose. The slim child in "Black-Eyed Susan" is a winning apparition, and we get a good portrait of a good model in the "Autumn Glory." Yet we are even more appreciative of those smaller canvases in which the figure, while assertive enough, is nevertheless placed in more or less subordination to the landscape. Everywhere Mr. Reid pours light and air into his work. He has got into his stride and is on the up-grade. His is a welcome exhibition.

Mr. George Haushalter, who is having an exhibition at the Knoedler Gallery, commands interest in certain experiments he has made. He has sought to revive the methods of the old masters in fresco, and he has achieved thereby an admirable dry texture which is both original and pleasing. But it is not on this technical aspect of his work that he would dwell. What is more to the point is that he has painted a series of purely delightful studies in scene, Spain and Italy. He has a sense of the picturesque, but he does not overdo it. Romantic though his architectural and landscape subjects may be, he handles them with a certain restraint, taking pains to work his material up into a simple and serious composition. He is a capital colorist, moreover, and whether he works in sunshine or in shadow gives us tones that are both sound and ingratiating. Such notes of travel as these are not encountered every day in our local galleries. The sincerity of an honest workman underlies all their clever pictorial points. We hope to see more of Mr. Haushalter's work.

At the Powell Gallery there is an exhibition of paintings by a group of representative women artists, including Charlotte B. Coman, Alethea Hill Platt, Rhoda Holmes Nicholls, Anna Fisher and other others. Tausky and other works by D. A. Anthony. The latter Gallery is filled with paintings, water colors and sketches by the late Louis Loebe, and with Oriental rugs, tapestries and other objects sent over by the Parisian firm of Indoujans. Paintings and sculptures by George Bellows, J. E. Fraser, Robert Henri, Ivan Olsky and others will be at the Macdowell Club for a fortnight, beginning next Thursday. The New York Historical Society has opened and will continue until the end of June an exhibition of prints and broadsides relating to the War of 1812. On Thursday the Union League Club gives a private view of its regular monthly exhibition of paintings. There is a new exhibition of old masters at the Fischer Gallery. To-day there are at the Koppel Gallery an exhibition of etchings and drawings by Herman A. Webster.

R. C.

HANFORD—BOND.

The wedding of Miss Ethel Matthews Bond, daughter of Mr. and Mrs. Charles F. Bond and granddaughter of the late A. D. Matthews, and Ernest J. Hanford took place last evening in the Old Dutch Church, Flatbush. The Rev. Dr. J. E. Elvey officiated at the ceremony, which was followed by a reception at the home of Mr. and Mrs. Bond, No. 479 East 17th street, Flatbush.

The bride was attended by her sister, Mrs. G. Edward Rollins, who acted as matron of honor; Miss Edith Hughes, of Denver; Miss Marjorie Gillespie and Miss Madeline Tison. Robert Easton served as best man and the ushers were George H. Gresham, of Manhattan; G. Edward Rollins, John C. Loud and William J. Logan, of Brooklyn.

Mr. and Mrs. Hanford, on returning from their wedding trip, will make their home at the Standish Arms, on Columbia Heights.

WIDENER PRIZE FOR SCULPTORS.

(By Telegram to The Tribune.) Philadelphia, Jan. 6.—The Pennsylvania Academy of Fine Arts has established a prize to be known as the George D. Widener Memorial Medal, to be awarded for the most meritorious work in sculpture by an American citizen and shown in the academy's current annual exhibition. The medal will be of gold.

SHERMAN LEFT \$370,000

All Except \$46,429 Goes to Vice-President's Widow.

Utica, Jan. 6.—The late Vice-President, James S. Sherman, left an estate valued at \$370,000, according to today's report of the transfer tax appraiser. This is made up of personal property valued at \$20,000 and a small piece of creek bottom land in New Hartford, valued at \$46,429. The balance of the estate, amounting to \$349,571, and the net balance goes to Mrs. Sherman.

OBITUARY.

ERNESTUS SCHENCK GULICK.

Ernestus Schenck Gulick, a real estate broker, died early yesterday morning in his apartments, at No. 1 West 26th street. Pneumonia, following a cold which he contracted two weeks ago, was the immediate cause of his death. With him when he died were his brother, Herbert, and two sisters, Miss Virginia Gulick and Mrs. G. W. Copley.

As a real estate broker and operator Mr. Gulick was well known both in Manhattan and in Brooklyn. He was president of the Ernestus Gulick Company, vice-president of the Garden City Estates, president of the Long Island Estates and president of the Hempstead South Company. Practically all these companies are prominent development concerns in the Brooklyn and Long Island real estate world.

Mr. Gulick was surrounded in his real estate enterprises by some of the best known Brooklynites. He had devoted many years in transforming Garden City Estates into one of the best suburban home sections. With him in that task were associated ex-Lieutenant Governor Timothy L. Woodruff, William H. English and William G. Gilmore. Gage E. Tarbell is head of the corporation.

The deals in which Mr. Gulick had been interested included the acquisition of property for practically all the big department stores in Brooklyn.

Starting in the real estate business when he was eighteen years old, Mr. Gulick had amassed a fortune after thirty years of active work. He was in his forty-eighth year. He was a native of Pekin, Ill., and was the son of U. de Hart and Virginia Schenck Gulick. He arrived in Brooklyn from his native town in 1882.

Mr. Gulick was identified with the 23d Regiment. He was a member of Altair Lodge, F. and A. M., and the Dyker Meadows Golf, Riding and Driving, Mount and Brooklyn clubs, the Automobile Club of America, the Holland Society and the Municipal Art Society. The funeral will be held at the Marble Collegiate Church, Fifth avenue and 29th street, on Thursday morning at 10 o'clock.

HARRY PEYTON STEGER.

Harry Peyton Steger, a member of the literary staff of Doubleday, Page & Co., died on Sunday in the Polytechnic Hospital. Acute kidney disease was given as the cause of death, but yesterday it became known that on New Year's Day he fell from a car and was taken to Bellevue Hospital. He left there on Friday against the advice of the surgeons and without signing the customary release. Steger was taken to Bellevue Hospital in a "flower hospital ambulance," and the Bellevue Hospital records do not show where his accident occurred. After he left Bellevue Mr. Steger went to the Hotel Caladonia, No. 28 West 25th street, and was removed from there to the Polytechnic Hospital.

Mr. Steger was born in Bonham, Tex., in 1876. After attending public schools there he entered the University of Texas. Following his graduation he attended Oxford as a Rhodes scholar and later studied in Germany for about a year. He then entered the newspaper field and was employed by "The Daily Mail" and other dailies in London. He returned to this country about five years ago, and since then has been associated with Doubleday, Page & Co. as literary adviser and editor of short stories. He was the literary executor of "O. Henry" and had just completed the compilation of the latter's works.

His parents and a sister, who live in Texas; his wife and a five-year-old stepson survive him. Mrs. Steger is in Paris. She went abroad for her health last November with Margaret Porter, daughter of Sidney Porter ("O. Henry"). Mrs. Steger will sail tomorrow for home on the Kaiser Wilhelm.

Mr. Steger was a member of the Friars, Lambs and Dutch Treat clubs. His home was at Prospect, Long Island.

CAPTAIN OLIVER N. BROOKS.

Derby, Conn., Jan. 6.—Captain Oliver N. Brooks, an old-time coasting skipper and from 1851 to 1881 keeper of Paulkner's Island, died last night at the home of a nephew here.

His death on the night of November 23, 1888, when the schooner Moses F. Webb went ashore on Goose Island, near Paulkner's Island, in a heavy gale, gained for him the name of "Hero of 1888." Despite the storm, he put out in an open boat to the stranded craft and took off five men, one at a time, as the high seas permitted. The Lifesaving Benevolent Association of New York awarded him a gold medal and citizens of New Haven gave him a purse of gold.

Mr. Brooks was twice a member of the General Assembly. Two daughters survive him.

ENOS H. NEBEKER.

Covington, Ind., Jan. 6.—Enos H. Nebeker, Treasurer of the United States under President Harrison, died at his home here to-day from a complication of diseases. He was seventy-six years old and for years a Republican leader in Indiana.

Mr. Nebeker was appointed Treasurer in 1891, having before that been engaged in the banking business for many years. The only public office he had previously held was that of Auditor of Fountain County, Ind. He was a candidate for United States Marshal for the Territory of Utah at the beginning of the Harrison administration, but the appointment went to another man.

MRS. CAROLINE B. STEWART.

Mrs. Caroline B. Stewart, widow of William H. Stewart, died early yesterday at her home, No. 12 Highland avenue, Yonkers. Mrs. Stewart was fifty-eight years old, was well known as a magazine and story writer. She was born in Syracuse and had lived in Yonkers for forty-five years. Her mother, Mrs. Mary E. Moffat, who died on Tuesday last at the home of her daughter, was also a well known writer.

MRS. HENRIETTA W. GRIFFITH.

Mrs. Henrietta Wiedeman Griffith, wife of Francis J. Griffith, a real estate operator, died yesterday at her home, No. 183 Shelton avenue, Jamaica, Long Island. Mrs. Griffith was born in New York City and was sixty-four years old. She came from a Dutch-Scotch family. She was married to Mr. Griffith forty years ago.

KEY TO NEWSPAPER RELICS.

Washington, Jan. 6.—A check list has been made of the eighteenth century American newspapers in the Library of Congress. It was compiled by John Van Ness Ingram, chief assistant of the library periodicals division, so that the collection would be easier of access.

LAURA HOPE CREWS AND H. B. WARNER, IN "BLACKBIRDS," AT THE LYCEUM THEATRE.



AT THE VARIETIES

Colonial Audience Welcomes Eva Tanguay Back.

NEW UNDERWORLD SKETCH

Frank Tinney, Mme. Hermann, Stella Mayhew and Bertha Kalich Other Headliners.

Eva Tanguay made a curtain speech at the Colonial Theatre yesterday afternoon. It followed her singing of several songs in her usual irrepressible fashion, and was a response to applause that lived up to the stock phrase of "rocking the theatre." The text of it was short: "I was afraid I had lost you."

Now, Eva Tanguay is unique, which is a polite way of saying "frank." Theatrical gossip has it that she cannot explain even to her own satisfaction why she pleases the public. But she does it, and though the decline of her popularity has been predicted for every year since she first appeared she maintains her hold on her vaudeville audiences in the same old fashion.

At her reappearance yesterday she returned to the New York varieties after a long engagement to the more or less tender mercies of the outlying districts. Rumor had it that her star was on the wane, and that if she ventured to return to the glories of Manhattan she would find her welcome no longer as noisy as of yore. Evidently even the eccentric songstress herself had a touch of the same fear.

But, starting from a more or less doubtful reception on her first appearance, Eva Tanguay increased in favor with an audience that threatened to overflow the theatre, until finally she could make her escape only by singing that unforgettable lyric "I Don't Care."

What it is about Eva Tanguay that makes her the success she is is something for our weighty brethren the psychologists to determine. She is not as young as she once was, she sings as badly as before, dances no more gracefully and is as grotesque in posture as ever. She still makes fun of herself in every way possible and recites her experiences in song that ring true with more than a little bitterness. But she "gets them," meaning the audience—and will probably go on doing so just as long as she continues to be Eva Tanguay.

Yesterday afternoon's audience was a Tanguay audience. It waited for her appearance, and after it most of the crowd got up and went out. That was scarcely fair, either, for the remainder of the bill was good. The Marie Trio, gymnasts; John Romano and Joe Braglio, musicians; Kelly and his sketched; James F. "Ginger Snaps," Nina Morris and her players; "The Yellow Peril"; Ed Correll and Charles Gillette, in tumbling; May Tully and her company; "The Battle Cry of Freedom"; and the Lozano Troupe, tight wire performers, were the other numbers on the programme.

"The man has a way with him" is a favorite Celtic fashion for describing a human who wins through personality, plus something more. Frank Tinney may be any nationality under the sun, but he has that same winning way where vaudeville audiences are concerned. Yesterday he was the largest typed star on the new bill at Hammerstein's Victoria, and once more he is his original self.

"Did you ever see such an idiot?" hardly sounds like a compliment, but it is where Tinney is concerned. At least, it was Tinney for such by one of Tinney's auditors who yesterday laughed like the proverbial hyena at his foolishness. Probably what he can't recall to-day, but it is enough if he got his money's worth of chuckles at the time, which he and a good many others had no difficulty in doing.

Thrills as a substitute for laughter come on the Victoria's bill, where "The System" holds the boards. Taylor Granville and Laura Pierpont are the leading players in this absorbing sketch of the underworld, which seems to be a favorite field for dramatics these days. With Ching Ling Foo and his associates, the act is one of the chief attractions.

The remainder of the bill is made up of

"The Honey Girls," a tabloid musical comedy, with Freeman and Dunham, Visions of Art, Andy Rice, Bon Linn, the Gregoria-Elmita company and Al Edwards.

At E. F. Keith's Union Square Theatre for the current week there is more than the usual amount of novelty. Everything from magic to misses of attractive type has been combined.

Mme. Adelaide Herrmann, widow of Herrmann the Great, provides the illusions in a series of unique spectacles. As for the charms of the various performers, these were of wide variety.

Belle Blanche, who threatens to desert vaudeville for light opera, is one of the leading attractions. She sings a number of pleasing songs in a pleasing fashion. Rose Crocker, with George Welch, also sings, and with her associate executes several dances.

For the remainder of the bill there are Charles Drew and his company, in "Mr. Lynn from Lynn"; Mr. and Mrs. Gardner Crane, in their new sketch, "The Other One"; Al Grant and Ethel Hoag, in "The Troublesome Trunk"; the Dore Brothers, acrobats; and the De Koe Troupe, jugglers.

Zelda Sears, Stella Mayhew and Maurice and Walton furnish three widely different sorts of entertainment at Proctor's Fifth Avenue Theatre, but all win out. Miss Sears, in Edgar Allen Woolf's playlet, "The Wardrobe Woman," is as entertaining as in her appearances in the full fledged drama. Stella Mayhew, assisted by Billie Taylor, is as funny as ever, and Maurice and Florence Walton make even the turkey trot graceful.

The remainder of the bill contains McKay and Cantwell, Harry De Coo, Redford and Winchester, Clara Inge, vocalists; Les Gouges, instrumentalists; Burley and Burley, acrobatic comedians; and Prossini, accordion player.

At B. F. Keith's Alhambra Theatre Bertha Kalich is presenting the tragic bit of drama, "A Light from St. Agnes." For the rest of the bill there are Ida Brooks Hunt and Cherish Simpson, in operatic selections; Mark and Orin, in "The Young Hero"; Hixley and Lerner, in "The Melon and Caruso of Vaudeville"; "Four Athletics, acrobats; the Sully Family, in "The Information Bureau"; H. T. MacConnell, as "The President of the Thirteen Club"; John Geiger, with his violin that talks; Carmel and Harris, dancers; the Dolce Sisters, singers; Madge P. Maitland, in song selections; and the Three Gladiators, pantomime gymnasts.

B. F. Keith's Bronx Theatre this week has a bill of twelve well known acts, comprising Mme. Olga Petrova, in "Comedy and Tragedy"; Kathryn Kidder and company, in "The Wandering Duchess"; Gertrude Vanier and George Moore, in songs and dances; Conroy and Le Mark, in "The New Physician"; Wilbur Mark and Nella Walker, in a musical burlesque; Mr. and Mrs. Mark Murphy, in "Clancy's Ghost"; Adolph Zink, the Little Man with the Big Act; S. Miller Kent and company, in "The Real Q"; Rae Fenton and Her Yankee Lads, in a dancing diversion; Cunningham and Marlon, acrobatic comedians; Sutton, McIntyre and Sutton, in "The Pumpkin Girl"; and Bradna and Derrick, double bareback riding.

THEATRICAL NOTES.

Geraldine Farrar was hostess last night at a theatre party at the Manhattan Opera House to witness the performance of the Drury Lane melodrama, "The Whip."

Arrangements were completed yesterday by Charles Dillingham for the appearance of Montgomery and Stone and Elsie Janis in "The Lady of the Slipper" at the Columbia Theatre, San Francisco, for the entire summer of 1913, during the time of the Panama Exposition.

Miss Ethel Barrymore is to figure as an actress in the moving picture theatre, having signed a contract with the Famous Players Film Company, of which Daniel Frohman is the managing director.

The eighth annual Hippodrome ball will be given by the attaches of the big playhouse next Tuesday evening at Palm Garden, 56th street, near Lexington avenue.

At the Astor Theatre last night there was a final rehearsal of "Fine Feathers," the first metropolitan performance of which will begin at 8:15 to-night.

"BLACKBIRDS"

Another Crook Play with a Queer Kink at Lyceum.

ABOUT A PRAYER RUG

Through Which the Underworld Gets Religion and Plays Roulette for an Honest Living.

An odd little point about "Blackbirds," presented at the Lyceum last night, was that it ended where most plays begin. It ended with the first dramatic situation of the evening. With the hero in full flight down the outside wall of a Detroit mansion, the heroine left behind in the moonlight, praying for a new life for them both in Nome, and the police about to rush into the room, the curtain falls. Is this a kind way to send an audience out into the night?

The play opens with a rather charming theory. It is just this: If you are born an illegitimate son of a proud English earl, and find yourself on that account inhospitably received by a cold world, that same world owes you a living. But not all the world. Only those people owe it to you who are newly rich, and therefore people who are cruel to their grandmothers. Or, if you are not the near-son of an English earl, but the sure-enough daughter of a man who "makes false money," and are brought up to smuggle goods past Mr. Loeb, the world also owes you a living, and on precisely the same terms as though you were the other thing.

In "Blackbirds," the almost son and the altogether daughter meet and love on a westbound Atlantic liner. Each assumes from evidence of dress, manner and deportment that the other belongs to the nobility. They also meet one of those families which owes them a living. It is an "American" family of the type Hoyt made famous several seasons ago. They have no ancestors except a grandmother, who gives them a social black eye whenever she appears. But they have enough money to buy out the French government and they seek culture. Fair game for those to whom the world is in debt.

The two blackbirds, after they have discovered each other and agreed to work together for life, proceed to Detroit as invited guests of their debtors, and both endeavor to extract payment after their particular bent. The crook tries to get advance moneys on an alliance between his illustrious brother, Lord Lovellwyn Trask, and the daughter of his host, while the crookless steals a \$50,000 prayer rug which had been stolen in Vienna.

But here is where Grandma came in. With a quite haphazard talk about ethics in general and the punishment of sinners in particular, she effects a complete revolution in the naïve little smuggler, who gets religion so suddenly that she puts the prayer rug right back and walks up to her boudoir with a white soul.

It was nice for little Leonie Sobatsky, the smuggler, because, presumably, she was thereby laying up nuts for the long winter in heaven, but this sudden conversion was very rough on the drama. We were there to see the prayer rug leave the house of a thousand pretences and go back to the mosque of Allah, whence it had come.

Besides, what about that nicely turned theory which had ushered in the play? Evidently Providence decided against it. Providence, indeed, has for many years seemed to be on the side of the American millionaire, even if he does say "turrible" and speak of Rosenbergs' "Melody in F."

The two crooks, though of low comedy origin, proved last night to have quite pleasantly light comedy manners. Laura Hope Crews and H. B. Warner, who played these parts, took them on spritely and comical. The scene in the first act in which their mutual confession of crookedness was made was done very amusingly.

Many glasses in the auditorium were filled with added interest and excitement at Miss Crews' eyes, from which real tears dropped. It recalled that part of "Tristan and Isolde" where Kundry cries "Das Schick! Das Schick!" and every one in the auditorium wakes up and rushes around to see the ship come in.

Mr. Warner got a way of hanging his head during that long jangle he had as Jimmy Valentine. No wonder, of course. The only amazement is that an actor can ever really shake off a part he has played for three years.

Miss Crews has her little dancy way still on tiptoe, with girlishness, spirits, curls and dimples, or all droopy and forlorn if things go wrong. She was quite the heroine of romance when she suggested to her lover that they go off to that gay little town in Alaska called Nome and open a casino, where they could make an honest living at roulette and roulette at night.

Ada Dwyer reappeared in the telling role of Grandma. She took it seriously, as ordered by the dramatist, but even her stern authority could not convince a frivolous audience that there was anything in her sermon. Mathilde Cottrell did her suavest as the old French maid Suzanne, and it was more enjoyable to hear her rendering of a French accent of English than Miss Crews' Polish accent.

Sydney Valentine played with forceful solemnity the role of a weathered crook of the calibre that would not change his colors even at the bidding of twenty grandmas.

The new play is by Harry James Smith. If only the dramatist had something to write about and would wait until they grew up before they wrote it.

CAST OF "BLACKBIRDS."

Sydney Valentine.....Mme. Mathilde Cottrell
Laura Hope Crews.....Miss Laura Hope Crews
H. B. Warner.....Mr. H. B. Warner
John Geiger.....Mr. John Geiger
John Romano and Joe Braglio.....John Romano and Joe Braglio
Kelly and his sketched.....Kelly and his sketched
James F. "Ginger Snaps".....James F. "Ginger Snaps"
Nina Morris and her players.....Nina Morris and her players
"The Yellow Peril".....Ed Correll and Charles Gillette
May Tully and her company.....May Tully and her company
"The Battle Cry of Freedom".....The Lozano Troupe
Tight wire performers.....The Lozano Troupe

AT THE ONE WEEK THEATRES.

At the theatres giving established successes the present week has brought three well known plays. "Hawthorne of the U. S. A.," with Douglas Fairbanks as the star, is at the Grand Opera House. "The Bird of Paradise" is at the West End, and at B. F. Keith's Harlem Opera House "The Awakening of Helen Richie." Margaret Anglin's former success, "Ising played."

In "Hawthorne of the U. S. A." Mr. Fairbanks is repeating his success achieved for the last few weeks at the Astor Theatre. In the cast with him are Irene Fenwick, Allan Pollock, Sam B. Hardy, Martin L. Alsop and Rapley Holmes.

Bessie Barriscale, who created the part of "The Bird of Paradise" in Richard Walton Tully's play on its first performance in stock, is playing the part now with members of the original Broadway company. Others in the cast are Guy Bates Post and Lewis S. Stone.

"The Awakening of Helen Richie" is being interpreted with Priscilla Knowles and George Soule Spencer in the two principal parts.

A YOUNG PIANIST'S RECITAL

Miss Tina Lerner's Pretty Accomplishments.

Some two or three years ago a young and physically attractive woman burst upon the New York public amid a considerable blare of trumpets and, after the usual flutter, disappeared. At that time reviewers with punning tendencies probably thought, if they did not say, that there was something appropriate in her name, which was Tina Lerner. Yesterday the same little lady played in a recital at Aeolian Hall and, if there had not been so much maturity in some of the technical elements of her performance, the old pun would have had appropriate news. Miss Lerner played some exquisitely dainty passages, belonging peculiarly to the piano, in a particularly fascinating manner—the pianissimo in the Strauss-Tausig waltz, "Man lebt nur einmal," for instance—and she also showed, which was much more surprising, a fine conception of the sentiment and tone color appropriate to the slow movement of Schumann's F sharp minor sonata, which is a piece of music of a very different calibre; but she left her audience just as much in ignorance of the profound beauty of the rest of the concert as she did of the brilliant brilliancy of the waltz transcription. Whether or not anything more need be said about her present immature artistic capacity is a question which cannot concern the large public. It would not add to popular edification concerning the Chopin pieces which she played to tell how she brought out some of their prettiness while failing to promulgate their poetry as completely as she failed to proclaim the message of the Schumann sonata. And yet, except in these two ambitious efforts, she disclosed herself as a young player of really fine achievements as well as promise.

"ANATOL" IS SEEN AGAIN

Satirical Schnitzler Comedy Is Repeated at Maxine Elliott's.

Anatol and his various love episodes, as characterized by Dr. Schnitzler in his "The Affairs of Anatol," was again shown for the amusement of New York theatregoers last night. The presentation was made at Maxine Elliott's theatre by the company which previously presented the play at the Little Theatre. In the present performance of the play, which is being given for two weeks only, Winthrop Ames has retained the original players with one exception. That is Katherine Harris, who has succeeded Marguerite Clark in the first of the five episodes. The part calls for ingenuousness and a simple treatment, and in those respects Miss Harris realized the slight demands put upon her. John Barrymore as Anatol, Oswald Yorke as Max, and Doris Keane, Gail Kane, Katherine Emmett and Isabelle Lee as the four remaining loves, again presented an effective ensemble.

"WAY DOWN EAST" AGAIN.

Nothing new can be said of "Way Down East," which was presented at the Broadway Theatre last night to an audience that filled the house, except that it is in the eighteenth year of its career and bids fair to become perennial. A simple story of the old-fashioned kind, with which library shelves were formerly crowded, and in which virtue was always rewarded and vice as inevitably punished, its stage setting is as old-fashioned as the theme and its treatment. Times and conditions have changed, however, and "Way Down East" must seem strange even in the New England. It is intended to portray, for telephones, electric roads, rural free delivery and automobiles have robbed communities of their isolation and destroyed the concentration of interests about the home life.

Such a play of farm life will continue indefinitely. The few whose boyhood gave them actual experience of its rougher side find that memory treasures only the brighter hours. Those who dream of leaving levelling railroads, subways and asphalt pavements for the fabled peace and independence of the country find in it a reflection of their hopes. So liable to recurring postscript because of the absence of the complexities of modern existence, it was harder because of the absence of modern conveniences. In imagination it is idyllic, and the idyll is frequently a relief, especially as a change.

"THE RIVALS" REVIVED.

For the last play in her nine weeks' season of old English comedy at the Thirtieth Street Theatre Annie Russell and her associate players gave Richard Brinsley Sheridan's "The Rivals" last night. The performance, which is one of the most pleasing results of the engagement, was repeated with Miss Russell as Lydia Langshill, George Giddens as Bob Acres, Ffolliott Paget as Mrs. Malaprop and Frank Belcher as Captain Jack Absolute.

DEBUTS AT THE UNION SQUARE.

Mary Ambrose, an English contralto and violinist, and Louise Brochard, a California soprano, made their debuts at the vaudeville theatre at the Union Square Theatre last night, in a musical sketch by Herbert Hill Winslow. The sketch was an amusing one, and the two singers, who included some singing which won for the singers several recalls.

WHAT IS GOING ON TO-DAY.

Free admission to the American Museum of Natural History, the Metropolitan Museum of Art, the New York Public Library and the Van Cortlandt Park Museum.

Meeting of the Daughters of the Confederacy, Hotel Astor, 2 p. m.

Meeting of the Society of the Manhattanville Alumnae, Waldorf-Astoria, all day.

Meeting of the Society of Kentucky Women, Waldorf-Astoria, 2 p. m.

Meeting of the Knickerbocker Relief Club, Waldorf-Astoria, 2 p. m.

Dinner of the Alumni Association of Kenyon College, Hotel Brevoort, evening.

Addresses on "Retirement and the Prospects of Retirement," by James P. MacGillivray, at public meeting of the Federal Civil Service Society, Old First Presbyterian Church, 11th street and Fifth avenue, 8 p. m.

Meeting of the New York Historical Society, No. 170 Central Park West, 8:30 p. m.

Addresses by Vilhjalmur Stefansson on "Five Years of Arctic Exploration," at the meeting of the American Geographical Society, No. 29 West 34th street, 8:30 p. m.

Meeting of the Architectural League and National Sculpture Society, No. 215 West 57th street, 8:30 p. m.

Ball for the benefit of the New York Diet Hall for the benefit of the Diet Hall, Hotel Plaza, 9 p. m.

Public lectures of the Board of Education, at the Manhattan-Wadsworth High School, 114th street and Seventh avenue, 8 p. m.

The Immigration Commission, at the Hotel Waldorf-Astoria, 2 p. m.